

Interesting Chat About the Screen and Stage

Look Not Upon The Way When It Is White

This Is the Good Advice Which William Powell Has Refused to Heed

By Harriette Underhill

One of the rules of our life—a life in which there are few rules—is always to see any production in which William Powell is playing, whether it be silent drama or otherwise. Mr. Powell is a favorite of ours, but never have we had a chance to tell him so until we captured him one night after the final curtain of "The Woman Who Laughed." Mr. Powell is appearing in two different theaters on Broadway simultaneously, a feat which may be accomplished if you are a screen as well as a stage star. Besides playing the renegade husband of Martha Hedman, who is the woman who laughed, he is appearing with John Barrymore in "Sherlock Holmes" at the Casino; and when that picture completes its run on Broadway, if it ever does, it will be time for "When Knighthood Was in Flower" to bloom on the White Way.

"I play the Dauphin," said Mr. Powell, "if you remember the play at all."

If we remembered it!—as though we had not acted in it "in the dim and shadowy past," as Nellie, the beautiful cloak model, used to say.

"What part did you play?" asked Mr. Powell, interviewing us for a change.

"None at all; we furnished atmosphere, and as far as we were concerned the show was silent drama."

And then, while six people waited without, we made Mr. Powell tell us the story of his life. He was born somewhere, and we think he said Kansas City. Anyway, that was where he lived when he sneaked away from home one night to join a stock company. His parents wanted him to be a lawyer, and he said that they never were reconciled until they saw him in "Spanish Love." They liked that show, and no wonder, for Mr. Powell played the villain, who was dying of heartbreak so brilliantly that even James Rennie with all of his debonaire pulchritude found it difficult to win the sympathy of the audience away from him.

And then we put to Mr. Powell the question which was to be the final test. If he answered it to our satisfaction his batting average would be 1,000. "What do you consider the most important thing in the making of a picture?" and he answered "the director," just as we knew he would. "The strange thing is that so many people do not know this. Now, can you think of Mr. Ingram, or Mr. Griffith, or Mr. von Stroheim making a bad picture? They couldn't do it."

"But you, who live with your characters until you know them so thoroughly that you never would make them inconsistent, do you not find it difficult to achieve any such intimacy when you are doing pictures? We have seen enough of them in the making to know that there is no continuity in the filming, though there sometimes is in the screening."

"The only thing for a screen actor to do is to trust his director and then go ahead. That is what most of them do, really, and that is why I know what an important part the director plays in a picture."

"Well, that is our own idea, but you are the first actor who has admitted it. Heretofore, we have heard it only from the directors themselves. Do you like acting in pictures?"

"Very, very much more than anything else, I think."

"Really, or only for publication?"

"Really."

A Few Suggestions for "Captain Applejack"

Fred Niblo has asked for suggestions as to the proper person to play Wallace Edgington's role in "Captain Applejack," the Sam Harris play which Metro purchased for him recently to make into a picture. It ought to be wonderful screen material, and our own choice for Applejack would be Matt Moore. He, in our opinion, would fit the part to a T, and we cannot think of another screen actor who could do it so well. He has exactly the proper amount of personality of the right sort and is not too handsome. If any one else is selected for the role we, for one, shall be disappointed, and for Mary Nash's part we should like to see Barbara La Marr in the picture, and Emil Bennett would be delightful as Mr. Applejohn's maid, who, in the second episode, becomes a pirate's helper. Work on the production is already under way out in Hollywood.

Coming, the Great And Only Pola Negri

Pola Negri, who is coming to America to appear in Paramount pictures, will sail from Europe on the Majestic September 9 and will arrive in New York the 15th, ready to start work at the Long Island City studio. George Fitzmaurice will direct Miss Negri in the special production which is to mark her American debut and will arrive from the west coast with his producing organization at about the same date.

At the Columbia

The "New Bon Ton" is the burlesque attraction for the week beginning to-morrow afternoon. John Barry heads the company, and in his support are Bob Startzman, Gertrude Beck, Joan Delisle, Lou Barry, Dave Kinder, Walter Le Fay and Jane Bobby and her band of female syncretists.

In the Broadway Picture Houses



FLORENCE VIDOR in "DUSK TO DAWN," Capitol



MIRIAM COOPER in "KINDRED OF THE DUST," Strand



PEGGY SHAW in "A LITTLE CHILD SHALL LEAD THEM," Lyric



MARION DAVIES in "THE YOUNG DIANA," Rivoli



ALMA RUBENS in "THE VALLEY OF SILENT MEN," Rialto

Shadows on the Screen

Joseph Plunkett announces that "Grandma's Boy" will start its New York run at the Strand Theater September 3. This will be Lloyd's first five-reel feature and it has smashed all records out Los Angeles way.

It is said that Lewis Stone gives one of the finest characterizations of his career as John Andrews in "The Dangerous Age," which is just being completed at Louis Mayer's studio. In the supporting cast are Ruth Clifford, Edith Roberts, Cleo Madison, Jimmie Morrison, Richard Tucker, Myrtle Steadman, Helene Lynch and Lincoln Steadman.

Pearl White, popular Fox star, has introduced at Clover Gardens a new dance which she brought with her from Paris. It is called Pagan O'or, which translated means Golden Peacock. The name is so euphonious that the big ballroom has been named for her dance.

"The Bondboy," Richard Barthelmess' next picture, will be released the first of October.

The final scenes of "The Christian," which Maurice Tourneur has been making for Goldwyn, have been finished and a print of all the interiors taken in California and of the exteriors photographed in England will be sent to Sir Hall Caine.

Marcus Loew will arrive in New York on the Berengaria next Thursday. He has been abroad in the interest of the Loew-Metro Pictures.

Katherine MacDonald has begun a five-reel journey along "The Lonely Road." The story is by Charles Legue and Victor Schertzinger is directing the picture. In support of Miss Mac-

Donald are Kathleen Kirkham, Vera Lewis, Eugenie Besserer, William Conklin, Frank Leigh and Charles French.

"When Love Comes of Age" will introduce Helen Jerome Eddy as a star. Miss Eddy will be starred by Ray Carroll in a series of pictures.

Sidney Franklin, one of the most human directors of the films, has been engaged by Harry Rapf to direct "Brass," Charles Norris' story of marriage and divorce.

"Peg o' My Heart" is to be screened on the scene of its first triumph—Los Angeles. The first scene was shot exactly ten years after the first presentation of "Peg" at the old Burbank Theater. Since then Peg has become famous in many capitals of the world. Laurette Taylor will be seen in her original role and King Vidor will direct.

There are to be at least two bad men in "Ching, Ching Chinaman," which Tom Farman is making for Preferred Pictures. The two are Lon Chaney and Walter Long.

Betty Blythe, who has just finished "How Women Love" has received an offer to make a tour of personal appearances in connection with the showing of "The Queen of Sheba."

Hope Hampton has received an offer from Carle Carlton to go to London and play Julia Sanderson's part in "Tangerine." It does seem foolish for Miss Hampton to waste such a beautiful soprano voice in the silent drama, but she absolutely refuses to appear on the stage, although she has had a number of offers which would drive most any other young girl wild with joy. Strange are the ways of stars!

The Playbill

(Continued from preceding page)

manager of the store explained that their designer had arranged for the weaving of the special cloth and had designed the costume. When the designer arrived and was acquainted with Miss Sharon's desires, he smiled.

"We have some of the same goods in the store that was woven especially for Mlle. Genette fifteen years ago, and I will be able to duplicate her costume with the very goods she had woven for her."

E. F. ALBEE, president of the Keith vaudeville circuit, has financed and organized the Keith College of Theatrical Music in the Regent Theater Building, Seventh Avenue and 116th Street. S. W. LAWTON is the dean of the new institution. Its plans, the announcement reads, are "to develop the art of the theater orchestra, to expand its powers and possibilities, to make incidental music and all accompaniments artistically and psychologically correct, to work for better music generally in the theater."

Brooklyn Theaters

BUSHWICK—"The Storm," condensed version; "Words and Music Makers," Joseph L. Browning, Shaw and Lee, Eve Lynn and Clyde Dison, Miss Robbie Gordone; others.

ORPHEUM—Craig Campbell, One Munson, Max Welby and Melissa Ten Eyck, Frank Marino and Tony Martin, Albert F. Hawthorne and Johnny Cook, Smith and Baker; others.

NEW BRICHTON—Pat Rooney and Marion Bent, Al Herman, Gordon Dooley and Martha Morton, Wells, Virginia West; others.

LOEW'S METROPOLITAN—First half: "Cameo Revue," Jeff Healy and company; others. Second half: "C. Wesley Johnson and company, John Jess and company; others. Rodolph Valentino in "Blood and Sand," film feature all week.

STRAND—Lady Diana Manners in "The Glorious Adventure," a film colored by Prizma. Other pictures, vocal, orchestral and ballet numbers.

A Comedy of Manners Is it true, as some have said, that "Peg o' My Heart" is a comedy of manners? Laurette Taylor has begun this picture for Metro, playing the role which was created in the stage version.

Vaudeville

PALACE—Billy B. Van and James J. Corbett, Mrs. Sidney Drew, Billy Sharp and company, Vincent Lopez and his Pennsylvania Orchestra, Diamond and Brennan, Olga and Alan Parado, Bronson and Edwards, Fearless Cedora and others.

RIVERSIDE—Irene Franklin, Margaret Severn, Billy Arlington and company, Lyndell and Macey, Pinto and Boyle, Lois Bennet, Burns and Lynn and others.

EIGHTY-FIRST STREET—Al Shayne, Ethel MacDonough, Edith Clasper and company, Earl Hampton and Dorothy Blake, Williams and Taylor, Sensational Valentines, Wallace Reid and Lila Lee in "The Dictator," film.

FORDHAM—First half: Lewis and Dody, Higgins and Bates, Arthur Alexander and company, Young and Wheeler, Tamaki Trio and others; "Heroes and Husbands," picture. Second half: Mrs. Gene Hughes, Holland and Oden, Honey and Morgan; "The Dictator."

HAMILTON—First half: "Hamilton Follies" (local revue), Al Raymond, Halland and O'Den and others; "Heroes and Husbands." Second half: "Hamilton Follies," Le Grohs and Clark and Story; "The Dictator."

LOEW'S AMERICAN—First half: C. Wesley Johnson and company, Henry Frey and Dorothy Rogers and others; "Sage Brush Trail," film. Second half: "Dance Cycle," Weber, Beck and Frazer, Gertrude Saunders and others; Rodolph Valentino in "Blood and Sand."

LOEW'S STATE—First half: Joe Weston and Grace Eline, George Libby and Ida May Sparrow and others. Second half: Royal Peking Troupe, Hart, Wagner and Eltis and others; Rodolph Valentino in "Blood and Sand," all week.

PROCTOR'S FIFTH AVENUE—First half: Van and Schenck, Doyle and Cavanaugh, Grace Hayes and others. Second half: Dooley and Morton, Bert Fitzgibbons, Charlotte Lansing and company and others.

PROCTOR'S TWENTY-THIRD STREET—First half: "The Letter Writer," Belle Montrose, Bruch and Thurston and others; "Heroes and Husbands." Second half: Moore and Jayne, Will J. Ward and others; "The Dictator."

PROCTOR'S FIFTY-EIGHTH STREET—First half: Al Green and Pals, Mel Klee, William O'Clair and company and others; "Heroes and Husbands." Second half: Dancer and Wooding's Orchestra, Belle Montrose and others; "The Dictator."

PROCTOR'S 125TH STREET—First half: Tarzon, Al H. Wilson, Honey and Morgan and others; "Heroes and Husbands." Second half: Favorites of the Past, Jim and Betty Page, Neil and Witt and others; "The Dictator."

Leading Figures in Eight Premiers



MARY MCBURN in "MOLLY DARLING," Photo by Alfred S. Johnston



COLETTA RYAN in "GEORGE WHITE'S SCANDALS," White Photo



HELEN FORD in "THE GINGHAM GIRL," © Strauss Feylon Studio



ELINA HANSEN in "BETTER TIMES," Photo by Ira E. Schwartz



MARY BOLAND in "THE TORCH BEARERS," Photo by Hill



EDMUND BREESE in "SO THIS IS LONDON," White Studio



WILLIAM COURTNEY in "HER TEMPORARY HUSBAND," White Photo

Keightley Used to Wearing Halo Behind Footlights

Cyril Keightley was adjusting his halo as we entered the dressing room after the opening of "Fools Errant," in which he plays "the noblest work of God" in the superlative degree. As a matter of fact, it would have been no surprise if he had been cursing and kicking the cat around the room after three hours of Eric Brierly, the young man whose abnegation makes every one in the audience hate him.

"I am a pretty good boy, aren't I?" said Cyril, with that twinkle in his eye which always acts as heaven to the heaviest role.

"No, you are not; but Eric Brierly is. Still, he is hardly more noble than George, or whatever his name was, in 'The Little Journey.' Why do you always elect to be those very good young men?"

"Elect?" Cyrilled Mr. Keightley. "The producers choose me for the parts. They must know what they are about, of course, and again there was that twinkle in his eye which is one of the reasons that every one loves him and would continue to do so even if he were as good as he is painted. A sense of humor is an asset in any walk of life, but in an actor it is absolutely indispensable. Without it he is bound to act like an actor."

"Why does Lucile Watson, or rather Mrs. Pritchard, hate Greta so much because she takes her husband from her when she doesn't love him, anyhow?"

"But she does love him."

"Oh, no, she doesn't; she loves you; else why does she follow you out to Mesaba three months after her husband dies and offer to marry you and be a pale martyr, too?"

"You'll have to ask Mr. Shipman that. He wrote the play and the lady has not confided in me."

"But we do not know Mr. Shipman." "No? Well, while there is life there is hope. I've lived through this one, but first nights are a nightmare to me and I'm glad that's over."

And still you couldn't possibly believe that Mr. Keightley worried about anything and you couldn't possibly feel sorry for him, either. He seems always to be having the best time in the world, and we, for one, are quite sure that if he should forget his lines he could invent others as he went along, and perhaps they would be better than the ones the author thought of. We told him this and he said: "Little do you know. Why, the only time I ever have walked on the stage at a first night and not felt as though I were going to my execution was when I played in the Drury Lane melodrama 'The Whip.' Then I looked out on the stage and saw one dozen horses, several dozen dogs, a half dozen jockeys, one hero and one heroine, and I said 'Out

with you—they won't know you are there."

"What part did you play in 'The Whip'?"

"The villain, of course. It is only here in America that they always cast me for good men."

"Yes, we can remember you as far back as 'Love Watches,' with Billie Burke, and Mr. how handsome you were! Do you always play villains in England?"

"Always," answered Mr. Keightley, and we quoted, "A prophet is not without honor save in his own country."

Musical Score for "Robin Hood" Finished The original musical score being prepared for Douglas Fairbanks in "Robin Hood" by Dr. Boris Duney is rapidly nearing completion. For the last five weeks Dr. Duney has been working at the Pickford-Fairbanks Studio, composing the music as the picture is being titled and cut. The score will be a silent opera on a symphonic basis, and when the photoplay is shown in New York, Chicago and other key cities it will be accompanied by an orchestra of seventy-five pieces. In New York, Chicago, Boston, and possibly Los Angeles, Dr. Duney will personally conduct the orchestra.

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Timely Remarks By the Star of a Timely Comedy

"The Old Soak" Talks of the Past, the Present and the Near Future

"You see, now, that casting bread upon the waters is all that it is popularly supposed to be, and you are about to return to you in the form of jelly cake."

Harry Beresford looked bewildered and said: "You are from The Tribune, aren't you, the paper to which Don Marquis, the author of this play, is about to go?"

"Yes, but that is not all. Of course you don't remember the extra girl to whom you gave a chance some fifteen years ago, when you were the star in 'The Cross of Fire,' or whatever the name of that show was. Well, that was I. But you do remember beautiful little Edith Wylie; you met her for the first time, too, that day. I hear that yours has been a very happy marriage."

"The Old Soak" smiled reminiscently. "Yes," he said, "but it wasn't so long ago—it couldn't have been! It seems a day!"

"That is the best boost for marriage we ever heard, but it was so long ago because we left your show flat to go with Forbes-Robertson in 'Cesar and Cleopatra,' and that was in 1907." Mr. Beresford shook his head again and said: "It doesn't seem a day."

"Well," the reporter from The Tribune said cheerfully, "you are going to stay right in the Plymouth Theater for the next fifteen years, if we are any judge. 'The Old Soak' looks like the most popular bibulous drama of the age and the people out in front tonight simply ate it up—drank it up, rather."

"Have you told the author that?" "Yes, when we met him to-night for the first time. So he has two reasons for looking with a kindly eye upon us—one because we are bowled over by his first play and the other because we did not call him Don Marquis!"

"I'm rather bowled over myself. It is the first time I've played in anything that went over with a bang, as this evidently has done. You know when you are inside a play, as we all are, it is impossible to tell anything about it. An author, a producer or a cast never has the slightest idea whether the play will be a riot or a flop."

We finished for Mr. Beresford and he nodded.

"That's it. You should have seen Mr. Marquis to-night. He kept running up to me and saying 'Keep it! I've done it, Harry! I've done it!' and then the next minute he would come back and say, 'No, Harry, you've done it. It's your triumph, not mine. You've done it.'"

"You do give a marvelous performance, but think of the lines Don Marquis has written! Did you ever hear anything more wonderful than his description of the death of Peter the parrot? Also they tell me that this show has something not one play in a hundred can boast. It has a third act that does not slump."

"Slump! It is the best act of all, and even the last scene does not let down in the least."

"What did Mr. Marquis say when you told him that?"

"He said, 'Yes, I've tried to mix a hokum with a little logic and not much plot.'"

But we can't help wondering just what the author of a first big success thinks about.

Thorns and Orange Blossoms

Edith Roberts has replaced Enid Burnett in the cast of "Thorns and Orange Blossoms." This is an adaptation of the novel by Bertha M. Clay and the stage play. It is the third picture on the program of Al Lightman and is being directed by Gasman. In the cast are Kenneth Harlan, Nellie Taylor, Arthur Hull, Evelyn Selbie and Carl Stockdale. Work was started on "Thorns and Orange Blossoms" last week at the Louis B. May studios in Los Angeles.

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with ALMA RUBENS

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